belongs to it in the battle of knowledge with ignorance, Christianity with heathenism, civilisation with barbarism.

Whatever tends not to good is useless; whatever is useless it is a waste of time to pursue. The highest of all good is that which purifies and exalts the soul, and this is the proper duty and use of art, and till such be the purpose and earnest aim of the artist his talents will be misapplied.

Art, like literature, ought to be the exponent of the ideas, and aspirations, and a stimulant to the further efforts, of the age: may we ask if art fulfil these duties in these days of the steam-engine, the press, railroads, ragged schools, and universal education?

ST. MARY'S CHURCH, SHERBORNE.

St. Mary's, Sherborne, now in course of restoration, has several peculiarities of structure which it is desirable to record. The original edifice, of which much still remains, was probably erected in the commencement of the eighth century, by Aldhelm, the first bishop of the see, and nephew of King Ina, by whom it was made an episcopal see: here were buried two grandsons of Egbert, namely, Ethelbald, king of the West Saxons, and Ethelbert, his brother. The south porch (now in a ruinous state), south transept, the whole of the lower part of the tower, and some considerable portions of the north and east external walls of the Romanesque church remain.

The Perpendicular church, commenced in the early part of the reign of Henry the Sixth, and incorporated with the original one, and an Early English chapel which stood at the east end, on the site of King Edward the Sixth's Free-school, was destroyed by fire before its completion: in a broil between the monks and townsmen a priest of Allhallows shot a shaft of fire into the temporary thatched roof used to protect the workmen during the erection of the groined ceiling, which quickly destroyed the whole fabric (Leland). The parts eastward of the tower being least injured, as may be seen by the firemarks extending upwards above the springing of the clerestory windows (the half-burnt tracery of which is still retained) was immediately restored by Wm. Bradford, who was then abbot. The remainder of the church, together with a chapel dedicated to "Our Lady of Bowe," afterwards a parish church, but now taken down, was rebuilt between the years 1475 and 1504, by Peter Ramsam, his successor: of the restoration of the upper part of the tower nothing is known, but from its style, which corresponds with Milton Abbey Church, it is probably but a few years later than the west end.

The structural peculiarities most remarkable are the bringing the Romanesque piers supporting the clerestory walls into harmony with the perpendicular work, the absence of flying buttresses in the western part of the church, and the substitution of Tavertine, or calc tufa, for the heavy "Ham" stone elsewhere used in filling in between the ribs of the groined ceiling, all evincing the great amount of thought and constructive skill brought into play by the mediæval architects and artisans.

The piers originally with engaged shafts around them, as may be seen under the tower and in the south transept, were dressed down and panelled in narrow trefoil-headed panels, about 3 feet in length, which extend to the springing of the arches. A single panel of similar form and size has also been cut in the side of one of the round Romanesque pillars of south chancel.

Owing to the action of the fire on the mortar used in erecting the first perpendicular church, and the removal of several chapels and buildings attached to the abbey and adjoining the church, the flying buttresses erected by Abbot Bradford appear to have had an injurious effect, causing the external walls of the north and south aisles to spread considerably, in which movement the clerestory walls participated to such an extent as to produce a depression of the groined ceiling, amounting to 7½ inches. To obviate this, Abbot Ramsam built the western end without flying buttresses, and substituted for the "Ham," or "Ham-hill" stone, elsewhere used in filling in between the groining of ceiling, a light and spongy, yet hard and durable stone, called Tavertine, or Calc Tufa, imported from Italy (now being replaced by Ham stone). By these precautions this part of the building is in a much better state than the remainder. The bells of this church deserve a passing note. The principal one, a gift of Cardinal Wolsey, is 5 feet 1½ inch across, weighs 6,000 lbs., and is, consequently, the fourth largest in England. On it is inscribed the following legend:—

"By Wolsey's gift I measure time for all,
To mirth, to grief, to church. I serve to call."

Thomas Austin.

STATE OF ARCHITECTURE IN IRELAND.

Lord Dufferin in his speech at the Belfast School of Design the other day said,—There is one other way in which these schools will, I think, be found a great assistance,—I mean in diffusing more correct notions of architectural beauty. Now, if there be one country more than another where this art has been neglected, or rather abused, it is Ireland. In fact, Irish architecture is quite a phenomenon. Disdaining the result of past experience, our architects have determined to sacrifice everything to originality, and—the sacrifice has been complete—their style has, at all events, the advantage of being unique. It is not Grecian, it is not Roman, it is not Gothic,—in fact, debased Hibernic is the best name we could affix to it. Disfiguring the surface of the country, there are innumerable structures, churches, castles, mansions, public buildings, all vieing with each other in deformity. I do not know where I would sooner send a pupil in the science to study; for here he would find ready to his hand specimens of the violation of every rule. And mind, it is not in consequence of a restricted expenditure that this has arisen. I do not complain that our buildings are paltry. On the contrary, their pretensions are enormous; and, besides, it is upon its proportions, and not upon its embellishment, that the symmetry of a structure depends. And immense sums of money have been spent, particularly in the case of church building, in the multiplication of ornaments, which, instead of being ornamental, are nothing but cumbrous excrescences. So universally is this the case, that it has become a general rule. It is a great pity that this should be the case. What nobler, what more lasting possessions has a nation than its architectural structures? What historical associations gather round them; and, when all else has been blotted out, what eternal witnesses do they remain of faded glories and unrecorded life! Thrones, sceptres, governments, peoples, languages, may be swept along in the rolling surges of time, yet there are left behind monuments of a period anterior to antiquity; and we, the heirs of the latter ages, may still wonder at the palaces of Babylon, and the temples of Egypt—the dwelling-places of forgotten kings, and the shrines of departed gods.

Books.

The History of Ancient Art. Translated from the German of John Winckelmann, by G. Henry Lodge. Vol. II. Boston, 1849. James Munroe and Co.

It is interesting to observe the rapid rise of America in many of the more elevating and ennobling pursuits of leisure and taste. Engaged, as it were but yesterday, exclusively in the rough hard work—even though itself a great and noble one—of rendering their new world habitable,—already do we find this youthful nation of nations occupying leisure moments, not a few, in the exercise of far higher faculties than those required in roughing it in a rude unpolished country, or in "beating all creation" in Yankee barter or in the more mature but not more knowing traffic of established commerce. No stronger or more significant evidence of the cultivation of an elevated taste in America, however, has perhaps ever presented itself than this translation of Winckelmann's work and the venture of its publication,—based, as the latter would assuredly be, on something like a longheaded calculation of an adequate number of readers of such art-works as this of our cousin-German, and of admirers of such art as that of ancient Greece of which it treats. The translation itself, however, was undertaken *con amore*, and without ulterior views of profit, other than such a stimulant itself presented in the cultivation of the mind and taste of the translator. "Encouraged," however, as he remarks, "by the growing love of art in that country, stimulated as it has been by a few admirable works from the hands of native artists, and impelled from my admiration of this noble masterpiece, by a desire of making it more generally useful in an English version, I at last determined to take the responsibility of submitting one volume to the judgment of the public. I have chosen the second, because it treats of Greek art, the monuments of which are far more numerous and interesting than those of any other nation, and because it presents a systematic exposition of the principles by which the author supposed the Greek artists to have been governed in the conception and conformation of those works which still stand the noblest creations of artistic genius, and about which the students and the lovers of beauty, grace, and majesty still gather with admiration and reverence. Esteeming this volume the most interesting and important of the series, I have not hesitated to offer it first for the perusal of the American public."

The volume itself is handsomely got up, and contains not only copies of Winckelmann's own series of illustrations, but a selection from other sources, one of the author's own works inclusive; and, on the whole, both publishers and translator merit high commendation for the manner in which so choice a volume has been placed in the hands of our transatlantic brethren.

Miscellanea.

The Tax on Light and Health.—A correspondent suggests that it might hasten the latter end of the obnoxious window-tax were we to recapitulate the arguments for its abolition by which it has already been so often assailed in The Builder; but really the force of these arguments and reasons is now so universally admitted that no one requires to be reminded of them. Even the guilty cognomen—"light and health tax," by which we first of all dubbed it, carries its condemnation on the face of it, and by its general adoption in the columns of our newspaper contemporaries, and now in the Houses of Parliament themselves, comprehends a weight of argument in few words, that is doing its work, we believe, effectually, though silently, and will continue so to do until its doom be sealed, as already it virtually is, though not yet in formal reality. Still we shall not relax. A deputation was to attend the Chancellor of the Exchequer this day (Friday).

Wholesale Destruction of Glass.—Another fierce storm has passed over a portion of the empire, but in this case was seemingly confined to Ireland. The wind on Thursday week rose suddenly to a hurricane in the country north-west of Dublin, overthrowing trees, and even roofs, chimneys, and buildings, and, in the midst of lightning and a deluge of rain, a storm of hail occurred, in which masses of ice as large as grapes raked a line of country extending at least some 40 or 50 miles in length, and 3 or 4 in breadth, and, so far as we yet learn, apparently from north-west to south-east, and right through Dublin city, in the south-eastern vicinity of which it seems to have exhausted itself. On a rough calculation, 30,000*l.* worth of glass has been destroyed in Dublin alone, and glaziers there are in consequence just now at a high premium.

Evam Cross.—An exact *fac-simile* of this relic of antiquity is about to be made for the Duke of Devonshire, who intends placing it in a conspicuous part of the park at Chatsworth. His Grace, accompanied by an eminent sculptor, visited Evam a week or two ago, when they obtained leave of the rector to have the model taken.

New Church in Marylebone.—An appeal has been issued for aid in erecting a new church for the poor of Marylebone, on a site procured, and capable of accommodating 1,500 persons, two-thirds free, at a cost of 12,000*l.* for erection and endowment.

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